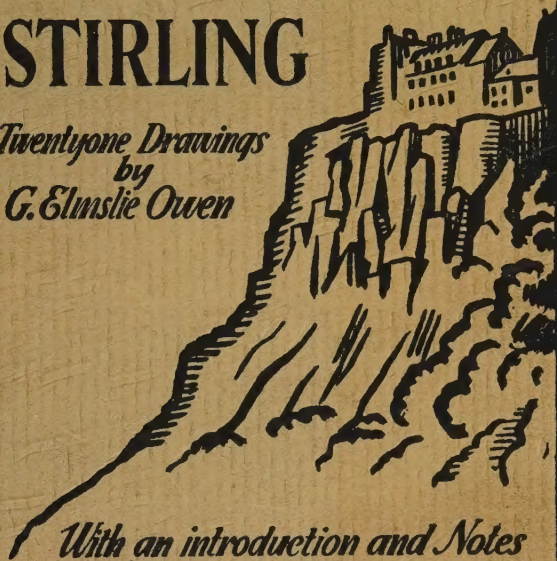
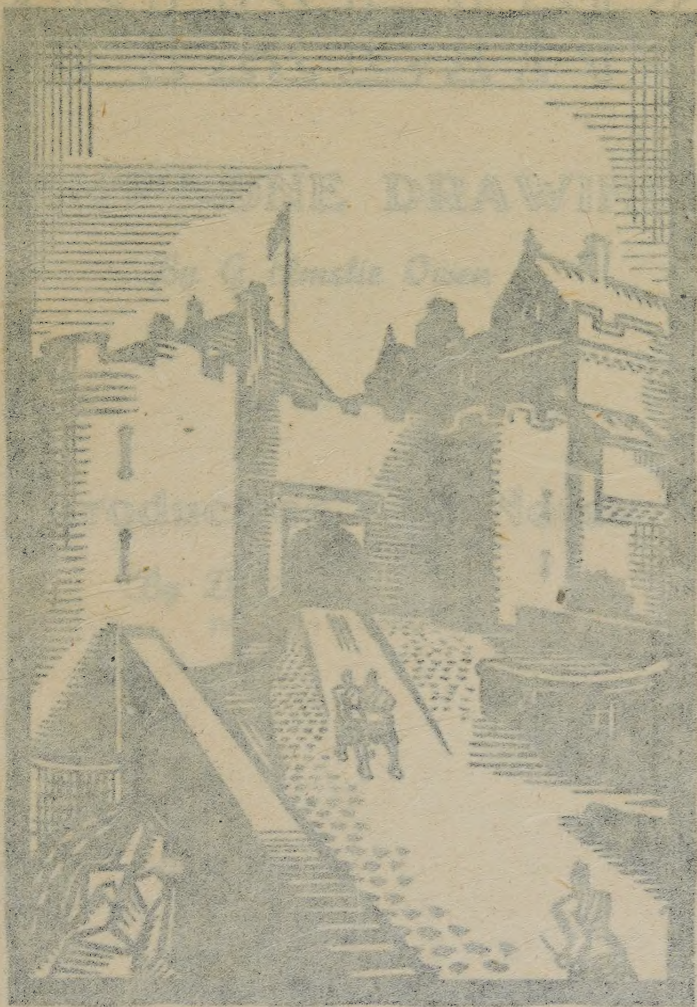


STIRLING

*Twentyone Drawings
by
G. Elmslie Owen*



*With an introduction and Notes
by David B. Morris*



GATEWAY, STIRLING CASTLE.
SCOTLAND.



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TWENTY-ONE DRAWINGS

By G Elmslie Owen

Introduction and Notes

By David B. Morris

Town Clerk of Stirling

ENEAS MACKAY
STIRLING



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STIRLING DRAWINGS

INTRODUCTION AND NOTES

BY

DAVID B. MORRIS

THIS book contains a collection of drawings of historical places in Stirling and its neighbourhood. They are a pictorial record of the impressions made on the mind of the artist as he visited these old buildings, studied them and communed with them. For it is indeed true that the very stones will sometimes speak, if the ear is attuned to hear their accents.

The grim, grey walls of Stirling, with their lights and shadows, not less than the figured Grecian marble of Keats, may "pipe to the spirit ditties of no tone."

Stirling town, what does it stand for as its voice comes to us out of the past? We hear of the burgesses through the slow succession of the centuries doing their daily work, making sure that the hammerman or the shoemaker made a craftsmanlike job, that the merchant sold sound wares. In the market place men and women bargained, and children played. In the Town House the Council met to settle the communal affairs of the burgh. In the old inns the burghers caroused. To the church on the hill they went to worship God, kneeling at the altar of the Patron Saint of their craft, Saint Eloy it might be or Saint Hubert, or in later times to listen to the thunderings of John Knox or the pleadings of Guthrie the Martyr. At the market cross they listened to the proclamations, often

INTRODUCTION

of small import, but at times telling of plague or persecution, of disaster or of war. We hear of the citizens, armed and ready, paraded in the Valley, and marching down through the crowded streets, many of them not to return from the bitter fields of Flodden or Pinkie Cleuch. With such a sight our steep old streets are very familiar, and some such poignant memories are recent.

What does the Castle signify as its voice too speaks to us from days of long ago? Soldiers certainly, and more soldiers, yes soldiers back to the dawn of history, the Roman sentinel in his armour, the Briton with his painted skin. We hear of the long line of Scottish sovereigns living in their ancient palace, of statesmen and rude barons, courtiers and gentle ladies, jesters, musicians and players. We think of the two poet Kings, James of Windsor and his descendant, "the Gudeman of Ballengeich," of Mary the beautiful and queenly queen of Scots, who reigns in our hearts to-day, of her son James, the "wisest fool in Christendom," and his tutor George Buchanan, of Charles II. and his hasty march from Stirling to tragic defeat at Worcester, of Cromwell's English General Monk with his Ironsides, of the Highlanders of the '45 and Prince Charlie, who found Stirling's fortress such a stumbling block to their plans.

But all these "old, forgotten, far-off things and battles long ago" fade from our memory as we stand on the battlements on a clear January day and see the matchless landscape lying all around, with the white peaks of the distant bens piercing the blue of the winter sky. Even better is it to loiter round the walls on a warm August afternoon, when a gentle haze dims the Ochils, and all the plain, like a great garden, and its encircling slopes are glowing with a soft and golden light.

CASTLE FROM KING'S PARK

DRAWING I.

THE narrowest portion of Great Britain is the neck between the Forth and Clyde, where from sea to sea it is but thirty miles. The strategic importance of this defensive position has been recognised since Roman times, and accounts for much in the history of Scotland. Nature farther assisted by providing three precipitous ridges of rock (intrusive dolerite, geologists tell us), which, when fortified, commanded the isthmus. Thus grew the castles of Dumbar-ton, Stirling and Edinburgh. The central fortress at Stirling dominated the only convenient crossing of the river Forth, which, with its deep and sluggish stream, effectually narrowed the neck still farther. We need not wonder that Stirling became the meeting place of contending races, Roman and Briton, Pict and Scot, Saxon and Celt, Englishman and Scots-man, nor that the battle ground of Scotland may in great part be seen from the Castle walls.

CASTLE. PALACE AND GATEWAY

DRAWING II.

THE Palace was erected in the reigns of James IV. and James V., and shows French influence in its design and ornament. It forms a hollow square, with a paved courtyard enclosed, to which access is obtained by a pend. The exterior decoration in stone work is notable, the human figures being treated with some freedom. Adjoining the Palace is one of the gateways of the Castle. Although this is not the oldest gateway (which was to the north at Ballengeich), it was the main gateway prior to the construction of the Queen Anne Gate and the more modern gate lower down. It was flanked by four tall circular towers, of which the lower parts of the two inner and the stumps of the two outer are all that remain.

CHURCH OF THE HOLY RUDE

DRAWING III.

THE Church of the Holy Rude was formerly the Parish Church of Stirling. The nave dates from about 1407 and the choir from 1507, taking the place of earlier structures. The building as a whole forms one of the finest pre-Reformation churches in Scotland. The interior is of great interest. The original timbered roof of the nave is intact, the huge oak beams, dressed only with the axe, being just as they were brought from the forest, only mellowed by age to a rich, dark brown. The massive, rounded pillars remind us of Dunfermline and Durham. The stately, perpendicular work of the choir is most impressive, while the polygonal apse with its barrel roof shows a quaint solution of a difficult architectural problem. The drawing is taken from the terrace of the Guildhall.

GUILDHALL

DRAWING IV.

THE Guildhall is a beautiful example of Jacobean architecture, planned in the form of the letter E.

Its crow stepped gables and quaint belfry at once arrest attention. The paved terrace with stone balustrade, the bowling green, the old Dutch garden with its trim parterres and ancient sundial form one of the most charming nooks of the town. The statue in a niche in the front of the tower is a contemporary portrait of John Cowane, one of Stirling's generous benefactors, who died in 1633. He is dressed in the costume of his time, with a wide ruff, loose cloak, tightly buttoned doublet, full knee breeches, stockings, gaiters and shoes. His hair hangs down his back, his beard is peaked, and in his left hand he holds a high crowned hat.

LADIES' ROCK
WITH CHURCH OF THE HOLY RUDE

DRAWING V.

WHEN the Royal Court was at Stirling, sports and tournaments were held in a flat hollow, known as the Valley, between the Castle on one side and a rocky eminence on the other. This height was convenient for spectators, and so became known as the Ladies' Rock. The view from the summit is superb. Close at hand is the ancient Parish Kirk, the Church of the Holy Rude, its western tower conspicuous, while the nave, the high ridge of the choir roof, and the glorious eastern apse are also seen.

BEHEADING STONE AND ABBEY CRAIG

DRAWING VI.

“ And thou, O sad and fatal mound,
Which oft has heard the death axe sound,
As on the noblest of the land,
Fell the stern headsman’s bloody hand.”

IN these words Scott refers to the Heading Hill of Stirling. The drawing is taken from the top of the Hill, upon which is preserved the stone believed to have formed the foundation of the headsman’s block. Below is the flat plain of the Carse of Stirling with the winding Forth. Beyond is the wooded Abbey Craig, crowned by the Wallace Monument. The Ochils, shapely and beautiful, complete the scene.

MAR'S WORK

DRAWING VII.

THE family of Erskine of Mar has long had an intimate association with Stirling. They formerly held the office of Hereditary Governor of Stirling Castle, and this high honour, lost by the Jacobite leader at Sheriffmuir for his part in the rising of 1715, has been happily restored by King George V. to the present Earl of Mar and Kellie. About 1567, the Regent Mar proceeded to erect a town house in Stirling, and its remains, known as Mar's Work, stand at the top of Broad Street. The mansion was inhabited for 150 years. Here in 1634 John, Earl of Mar, the Lord Treasurer of Scotland, died from injuries received from accidentally falling over a favourite dog when walking in his own hall.

MARKET CROSS

DRAWING VIII.

BROAD STREET is a fine example of the market square of a mediæval town. Spacious in itself, but entered only by the narrowest of passages (the widened streets are modern), it conforms to a type which can be seen all over Europe. Happily it can still show its ancient market cross, the symbol of something higher than human, and the inspiration to fair dealing between man and man. The children who climb on the guns and play on the steps of the cross beside the fine old buildings, will have something worth looking back upon from amid the "weariness, the fever and the fret" of later years.

ST. MARY'S WYND

DRAWING IX.

ST. MARY'S WYND was the ancient highway leading from the bridge to the market square in Broad Street. There were other routes from the bridge to the Castle without passing through the square. One side of the wynd is presently (1930) being demolished under a Corporation Slum Clearance Scheme. All of the houses are more or less old, but none is of particular historical interest, except John Cowane's House, which is to be preserved.

HIGH SCHOOL

DRAWING X.

THE drawing shows the Observatory Tower and north east wing of the High School of Stirling. The modern representative, in unbroken continuity, of the old Grammar School of the Burgh which can be traced back to 1173, the High School has an inspiring record of educational accomplishment. Many famous men have learned or taught within its walls.

OLD BRIDGE

DRAWING XI.

THE River Forth is subject to the ebb and flow of the tide for several miles above Stirling. Throughout the whole tidal area down to the Firth the stream is broad, and difficult to bridge on account of the absence of foundations for piers in the river, the underlying strata being soft clays and sands to a great depth. At one point only was the position different. Where the dolerite mass of the rock of Stirling Castle passed under the clay to reappear at the Abbey Craig, it provided under the bed of the river a hard sill upon which the piers of a bridge could be made to rest. The builders of the original bridge thus chose wisely. The earlier bridge was destroyed at the battle of 1297. It is doubtless the one figured on the Burgh Seal, which was in use before that date. The present old bridge dates from about 1400. It is interesting to note that the new bridge erected about a hundred years ago was designed by Robert Stevenson, the grandfather of Robert Louis.

CAMBUSKENNETH ABBEY

DRAWING XII.

THE tower of Cambuskenneth Abbey was assuredly built for defence rather than for worship. Doubtless protection was needed in troublous times, for Cambuskenneth was too near Stirling to escape danger. The tower is intact, but of the twelfth century church and monastic buildings, there are now but a few well-cared-for remains. Close to the site of the high altar is a monument, enclosed with a railing, erected by Queen Victoria to the memory of her ancestor, King James III., slain at Sauchieburn, who, with his queen, is buried here.

WALLACE MONUMENT

DRAWING XIII.

THE Wallace Monument is one of the three finest National Monuments in Scotland, the others being the Scott Monument and the War Memorial at Edinburgh. If we include England too, we shall not be far wrong. It commemorates Sir William Wallace, the patriot, Scotland's greatest hero by popular acclaim. The site upon the Abbey Craig, a most commanding one, was chosen from its associations with Wallace's great victory at Stirling Bridge. The monument is a conspicuous object in the landscape as seen from many points of view between Ben Lomond and the Pentland Hills. It was erected by public subscription, and was opened sixty years ago. The architect was Mr. J. T. Rothead, Glasgow.

CHURCH TOWER, ST. NINIANS

DRAWING XIV.

SOME one has remarked on the strange divorce between the church and the steeple at St. Ninians. For this we have to blame the Jacobites of 1746. Prince Charlie's men had the ill grace to use the Parish Kirk as a gun powder store, and before setting out on their march to the north, they blew it up, let us hope by accident. Only a few walls of the church remain, along with the tower which was unspoiled. It is an interesting bit of architecture of the "pepper castor" type familiar in the east of Scotland, and shews Dutch influence. The church was rebuilt on an adjoining site in the plainest of styles.

BORESTONE, BANNOCKBURN

DRAWING XV.

A FLAGSTAFF marks the spot where the borestone lies preserved under a strong iron grating. A hole in the stone is said to have been the socket of the standard of King Robert the Bruce at the battle of Bannockburn. There has been much theorising as to the exact site of the encounter. We may assume that such a prolonged hand to hand struggle between large bodies of men would take place over a somewhat wide area. But there can be little doubt that the traditional site at the ridge on which the borestone rests was the scene of the most serious fighting on that memorable day.

KING JAMES'S COTTAGE, MILTON

DRAWING XVI.

STUDIOUS, artistic and unwarlike, King James III. among his crucibles at Stirling Castle, found himself called upon to forego his search for the philosopher's stone and the elixir of life, in order to lead his army. The two factions met at Sauchieburn, about four miles south of Stirling. Highlanders and borderers were opposed, and it should have been a stiff fight, but the leaders were half hearted and the King's boy heir was with the opposing force. After a fierce onset the battle came to an end without a decision. James had received the gift of a magnificent charger, but he was a poor horseman, and lost control of the animal. Thundering past the draw-well at Milton Mill, the horse was frightened as a woman let fall her pitcher, and swerving, threw the king. He was taken into the miller's cottage and was seen to be badly hurt. The miller rushed out and called for a priest for the king. A straggler from the battle answered, "I am a priest," and, entering the cottage, stabbed James to the heart.

OLD DRIP BRIDGE

DRAWING XVII.

TWO miles north-west of Stirling, the Drip Bridge spans the Forth a little above its junction with the Teith. The name is derived from the district called "Drip," to which the bridge gives convenient access from Stirling. It was erected in the latter half of the eighteenth century, and succeeded a ferry, which in its turn had superseded an earlier ford. The site of the ferry is now occupied by the new Drip Bridge, to which the road has been rediverted. The old bridge is high and narrow, and the recesses for the safety of pedestrians were much needed. The green banks, the slow flowing stream, the rounded arches make a picture that recalls a scene in mid England.

LOGIE KIRK

DRAWING XVIII.

THE drawing shows the present Parish Kirk of Logie. Near by is the more picturesque but ruinous old Kirk.

From 1597 to 1609 Logie old manse was the home of the Rev. Alexander Hume, the Poet-Pastor, friend of Sir William Alexander, the poetic Earl of Stirling. Hume's poem "The Day Estivall" contains lines descriptive of the quiet peace which Logie has not lost.

" All trees and simples great and small,
That balmy leaf do bear,
Nor they were painted on a wall,
Nae mair they move or steir."

OLD MILL, BRIDGE OF ALLAN

DRAWING XIX.

“ On the banks of Allan Water,
When the sweet spring time did fall,
There I saw the miller's daughter,
Fairest of them all.”

THE mill shewn in the drawing may or may not be the identical mill where dwelt the unfortunate heroine of Monk Lewis's touching ballad, if she ever had an existence, other than literary. It is a quaint spot. Pleasant it was to linger on the bridge and watch the water wheel slowly turning, turning, a relic of bygone days. But no one does this now. The frantic rush of motor cars and 'buses plunging desperately round the bends of the road makes the would-be loiterer hasten to a safer place, from which, alas, the water wheel can not be seen.

DUNBLANE CATHEDRAL

DRAWING XX.

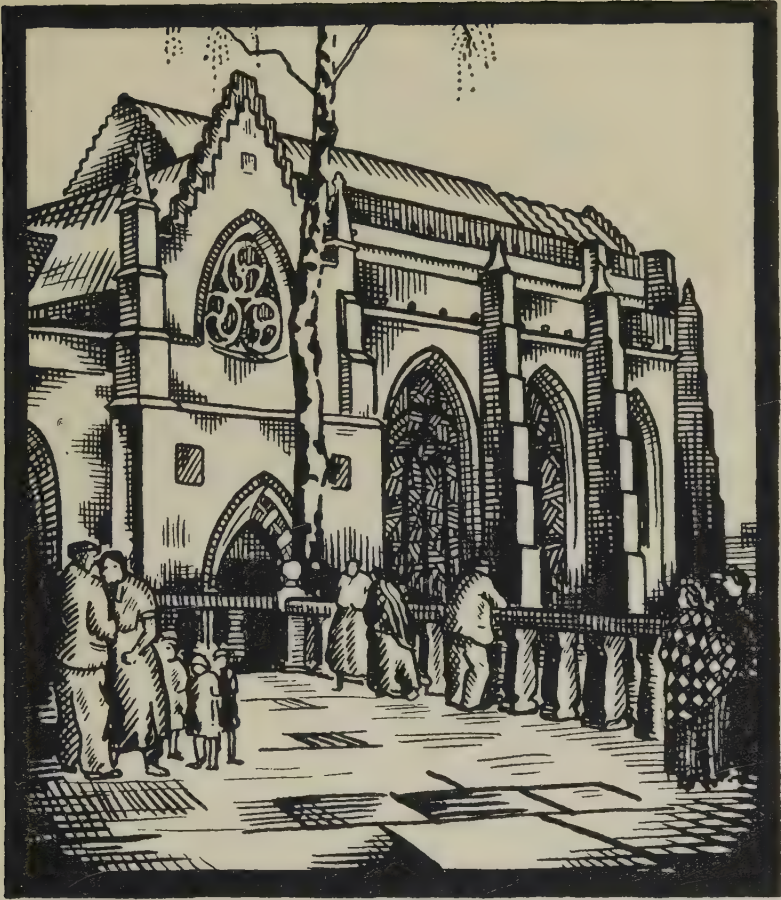
THIS magnificent building by the Allan Water was erected in the 12th, 13th and 15th centuries. The tower, which shows a markedly different orientation from the church, is believed to be the most ancient part of the structure, although the upper portion is not so old. The place is full of memories of the saintly Bishop Leighton, afterwards Archbishop of Glasgow, before he passed to seclusion and retirement at Horsted Keynes in Sussex. The Leighton Library, with his books, and the charming "Bishop's Walk" overlooking the Allan are close by. Ruskin wrote, "He was no common man who designed that Cathedral of Dunblane. I know nothing so perfect in its simplicity and so beautiful, so far as it reaches, in all the Gothic with which I am acquainted." He specially admired a little oval light above the great western window.



I CASTLE FROM KING'S PARK



II. CASTLE, PALACE AND GATEWAY



III. CHURCH OF HOLY RUDE



IV GUILDHALL



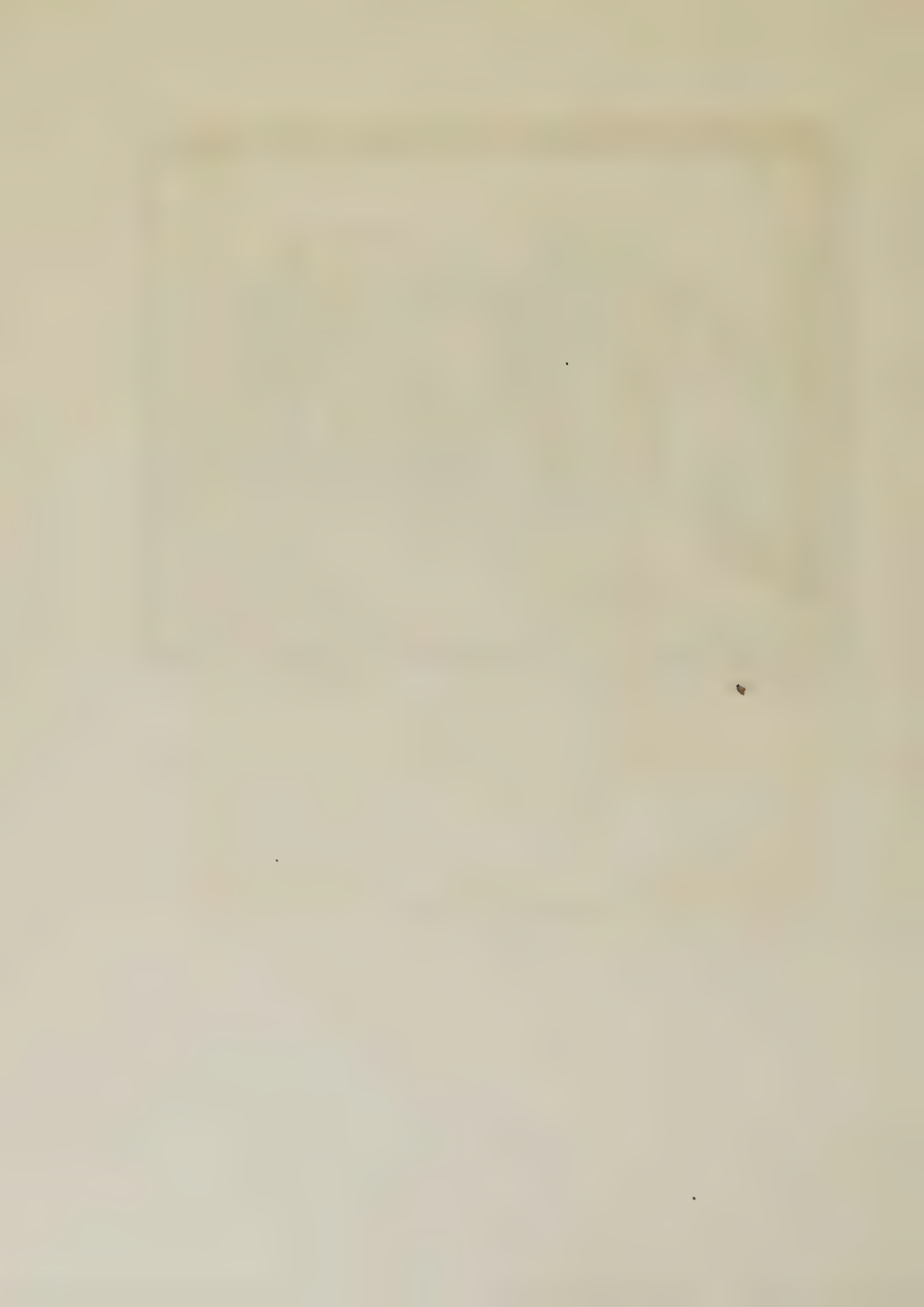
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VII MAR'S WORK





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X. HIGH SCHOOL



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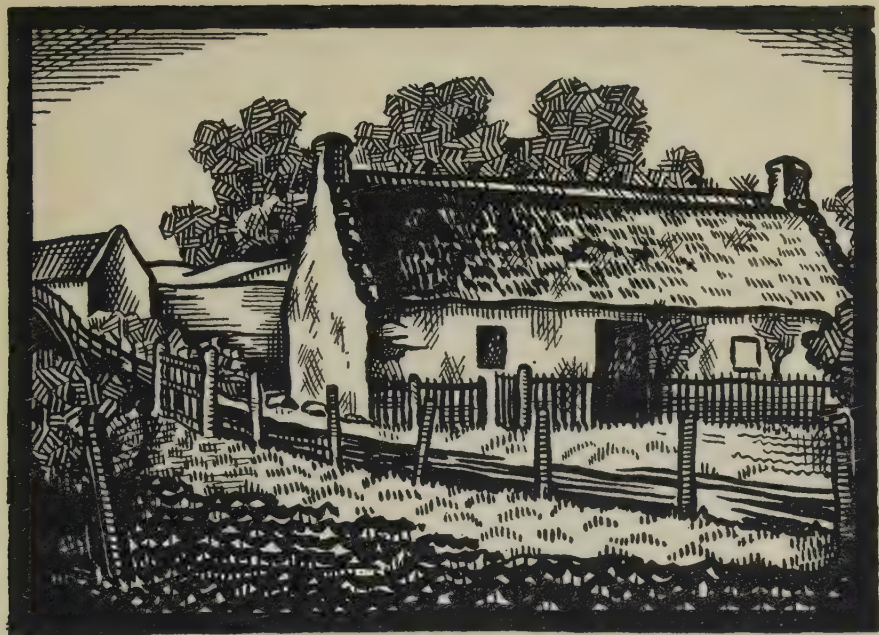
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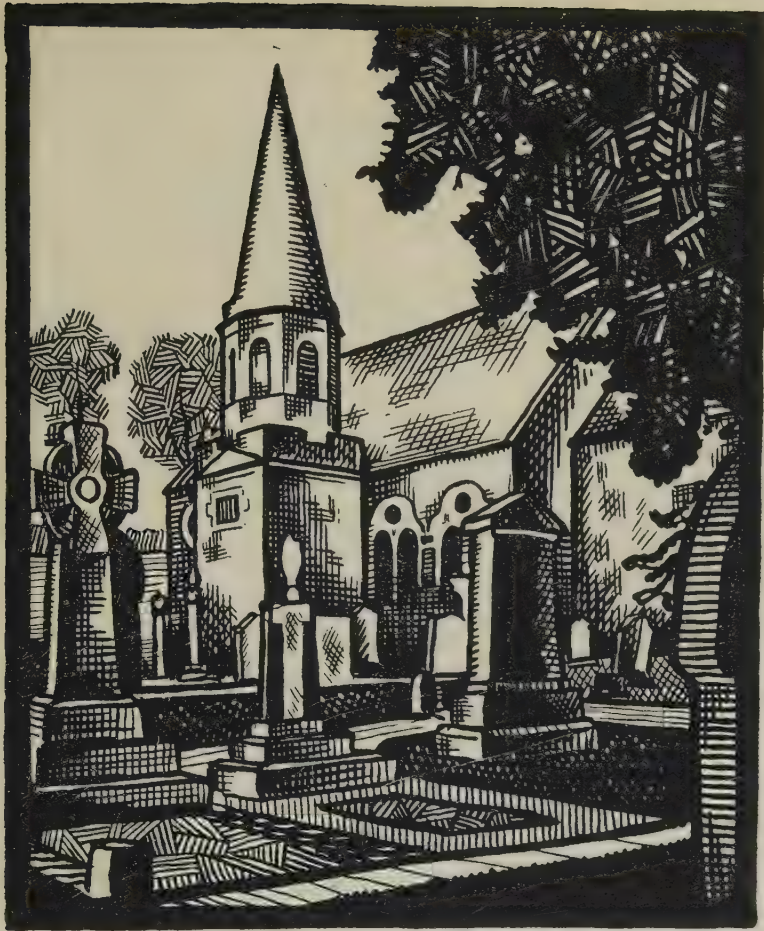
XV BORESTONE BANNOCKBURN



XVI KING JAMES' COTTAGE, MILTON



XVII. OLD DRIP BRIDGE.



XVIII. LOGIE KIRK



XIX. OLD MILL, BRIDGE OF ALLAN.



XX. DUNBLANE CATHEDRAL.



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